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a trifle angular. These peculiarities, however, are more than compensated by the bold management of color, which, by a judicious use of contrasts, makes veritable color sketches of these abstracts of nature. *The Tower of Comares* and *The Lake Side* are especially remarkable for their suggestiveness in this respect. One is tempted, indeed, to say that Mr. Colman is more successful as a colorist in his etchings than in his paintings. Witness the plate entitled *Amsterdam*, which recalls a number of similar pictures among the later productions of the artist's brush. As an instance of poetical weirdness, of a treatment of both light and forms which one is in doubt whether to call supernatural or unnatural, but which, whatever it may be, takes powerful hold of the imagination, the third etching on the list, *Pacific Coast*, is worthy of a separate mention.

It may unhesitatingly be affirmed that Mr. Colman's plates are among the most interesting of the works so far produced by the etchers of America.

S. R. KOEHLER.

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## WALLACHIAN TEAM.

PAINTED BY ADOLPH SCHREYER. ETCHED BY WILLIAM UNGER.



SCHREYER'S works are as well known in America as they are in Europe, for there is hardly a private collection here which does not contain one or more of his paintings. It would be a waste of time, therefore, to dwell upon his merits. The etcher, also, is one of the world's celebrities, whose productions speak for him more eloquently than even the most inspired pen could do. The etching is probably familiar to some of the readers of the REVIEW, as it appeared in Mr. Hamerton's *Portfolio* of November, 1879. It may be well to note, however, that the title there given to it, *Wallachian Posting*, is erroneous. Schreyer's picture of that name (*Wallachische Post*) is an earlier production than the *Wallachian Team*, if we may trust the explanatory text with which the etching was originally published by the Viennese Society for Reproductive Art.

S. R. K.





